

American Art News

VOL. XII, No. 2. Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, OCTOBER 18, 1913.

SINGLE COPIES, 10 CENTS.

IMPORTANT ART DECISION.

(Special cable to the American Art News.)
Leipsic, Germany, Oct. 16, 1913.

In a law suit which once before reached the High Court, but was sent down again to the Kammer Gericht, in Berlin, the highest Court on Oct. 2 gave final judgment. A Mr. Emden, a merchant in Berlin, had bought several old pictures, among them one entitled "Tobias with the Angel." Regarding this picture, in a law suit which the said Emden had with the principal seller of the picture, the "expert," Dr. Friedlaender gave as his opinion "that it was not a question of a genuine Rembrandt but that the picture was very close to that master."

Mr. Emden gave these pictures to the Lepke Kunstauktionshaus, Berlin,

as well as Dr. Bode had taken the picture for a genuine Rembrandt. The court rejected his suit, contending that the "expertise" of Dr. Friedlaender: "not Rembrandt but close to the master," meant only that, in his opinion, it was not a question of a genuine Rembrandt. It argued also that the plaintiff was himself sure that a certain uncertainty as to the picture still existed, that it was further not to be contradicted that Dr. Bode only arrived at the conviction that it was a genuine Rembrandt after his purchase of the work, and that finally the conditions of sale said that the seller gave no guarantee as to the genuineness of pictures described in the catalog of the sale.

The appeal brought against this judgment has just been denied by the High Court.

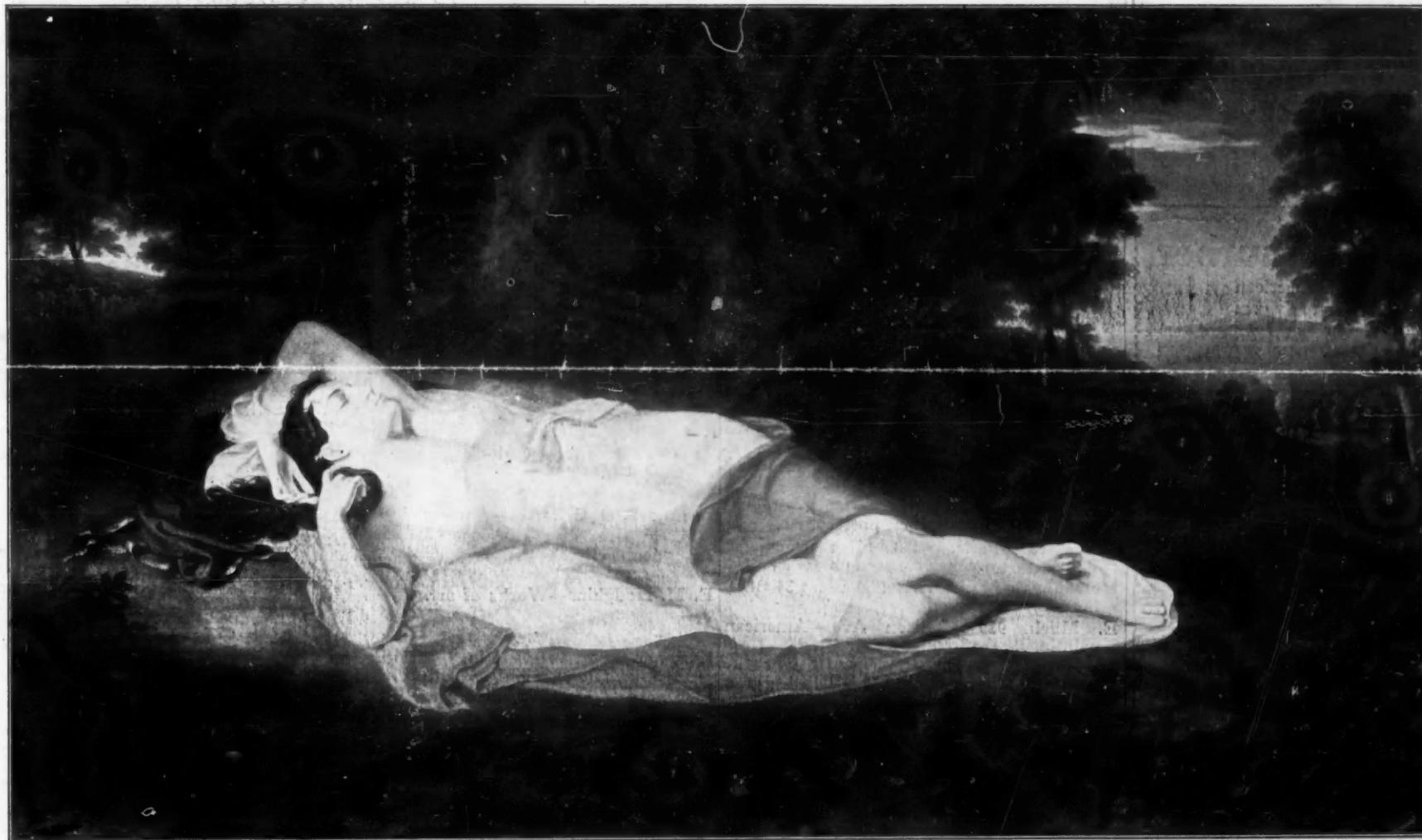
MUSEUM GETS PAINTINGS.

Some twenty-one paintings have been given to the Brooklyn Institute by Mrs. Carll H. De Silver, in memory of her husband, for many years was trustee of the Institute.

The paintings are a portrait of Mr. De Silver, by Fedor Encke; "Moonrise," C. F. Daubigny; "Beech Tree, Lyndhurst Park," George Inness; "Keene River," A. H. Wyant; "In the Studio," William M. Chase; "Sand Barge on the River," Jacob Maris; "Crest of the Hill," and "Cottage in the Woods," Harpignies; "Harbor at Treport," and "Church Tower by a River," Boudin; "Toilet of the Babies," Vacslav Brozik; "Mirror of Nature," Perreault; "The Attack," Berne Bellecour; "Embarrassment of Choice," J. C. Vi-

was founded in 1872. Mr. Robert W. DeForest, of the Metropolitan Museum made a formal address. The object of the new gallery is to further the interests of fine art in Rochester, by maintaining exhibitions of paintings and sculpture. There will also be an art library and a collection of photographs and prints.

The opening reception was attended by many distinguished persons from Rochester, New York, Buffalo and other cities. The architects, Messrs. Foster and Gade, of N. Y. are complimented for the thoroughness of the construction of the building and the delicacy and strength of its design, and for having brought an understanding sympathy to their task so that the structure expresses perfectly its character and purpose.



ARIADNE,
John Vanderlyn (American 1776-1852.)
At Macheth Gallery.

for sale. It was mentioned in the catalog with the additional remark, "Signed falsely at the lower border towards the left with the monogram R."

At the sale the picture was bought by Dr. Bode. After some time Emden read in the newspapers that Dr. Bode had succeeded in buying a genuine Rembrandt for 6,000 frs. only. It transpired later on that it was in reality a genuine Rembrandt which now has found a place among the Rembrandts in the Kaiser Friedrich Museum.

As a consequence of this information Mr. Emden brought a suit against the Prussian fisco (at the Landgericht Berlin I) for "unjustified enrichment" as he had found himself in error. He also maintained that Dr. Friedlaender,

FAMOUS PAINTING MISSING.

A special cable despatch to The Sun from Rome says some tourists who visited the Cathedral of Santa Maria Maggiore at Spello Oct. 14 discovered that Pinturicchio's painting of the Madonna in the Cappella del Sacramento, valued at \$40,000, had been stolen and replaced by a copy. They informed the police, who interrogated the prior, Father Santarelli. The latter admitted the substitution and said he gave the original to the Marquis Bernardo, an art dealer.

The police arrested the prior and the Marquis. It is believed that the original of the painting has been smuggled to London.

bert; "Trees," David Johnson; "After the Storm," A. Vollon; "Olivia," C. H. Boughton; "Windy Day," A. W. Kowalsky; "Canal at Venice," Rico; "The Bookworm," A. Grison, and "Trees and Meadow," R. S. Gifford.

ROCHESTER MEMORIAL MUSEUM.

The dedication of the Memorial Art Gallery presented by Mrs. James Sibley Watson to the University of Rochester in trust for the people of that city, as a monument to her son, James G. Averill, took place, as was told last week, on Oct. 8. President Rush Rhees, of the University of Rochester, gave a brief review of the history of the Rochester Academy of Art which

The Inaugural exhibition, which will continue through Oct. 29, includes works by J. W. Alexander, G. Bellows, F. W. Benson, R. A. Blakelock, A. Borie, J. W. Breyfogle, E. Carlsen, J. Carlson, W. Cotton, E. Couse, C. C. Cooper, J. E. L. Davis, H. G. Dearth, P. Daugherty, A. W. Dow, George Fuller, D. Garber, C. W. Eaton, E. L. Henry, Winslow Homer, H. S. Hubbell, Homer Martin, J. F. Murphy, A. H. Wyant, F. J. Waugh, H. Walker, Whistler, R. W. Vonnoh, D. Volk, John Twachtman, D. Tryon, E. C. Tarbell, E. W. Redfield, H. Ranger, T. Robinson and many others of equal fame.

The interior decorations which are said to exemplify some of the most artistic and important work of the kind in the country, were executed by the Carroll Studios, 9 E. 44 St., whose decorators are also responsible for the harmonious and artistic effects of the interior fittings of the new Blakeslee Galleries, Fifth Ave. and 53 St.

Old English Furniture —and Period— Interior Decorations

Miss Counihan

59 East 52d St. New York

THE CARROLL GALLERY OF LONDON, ENGLAND 10, GEORGE STREET, HANOVER SQUARE, LONDON, W. EXCLUSIVE REPRESENTATIONS FOR THE PRODUCTIONS OF CHARLES JOHN COLLINGS

'Rank among the most remarkable achievements since the days of Turner'—*London Observer*.
'Probably the most exquisite things in London at this moment.'—*Evening Standard*.
PLEASE ADDRESS ALL COMMUNICATIONS AS ABOVE

THE EDWARD GALLERY (Opposite Christie's) Works of Art

26 King St., St. James's LONDON

YAMANAKA & CO. 254 FIFTH AVENUE NEW YORK WORKS OF ART FROM THE FAR EAST

W. Scott Thurber Foreign and American PAINTINGS ETCHINGS and MEZZOTINTS Framing Expert Restoring 408 So. Michigan Boul., Chicago

FRANK PARTRIDGE Old English Furniture Antique Chinese Porcelains & WORKS OF ART 741 FIFTH AVE. NEW YORK '26 King St., St. James' London

ALBERT ROULLIER PRINTSELLER Original Engravings and Etchings by Dürer, Rembrandt, Meryon, Whistler, Haden, Cameron, MacLaughlin, Masson, Nanteuil, Edelinck, OLD ENGLISH MEZZOTINTS, etc. 410 South Michigan Boulevard, Chicago

McDonough Art Galleries Astor Court Bldg., 20 West 34th Street, New York MODERN PAINTINGS

THE CARROLL ART GALLERIES Fortnightly Exhibitions and Sale of Paintings, Bronzes and Art Objects Specialists in Interior Decoration 9 East 44 Street

DURAND-RUEL

NEW YORK — PARIS

DEALERS' DIRECTORY

New York.

G. H. Ainslie, 569 Fifth Ave.—Paintings by George Inness, A. H. Wyant and other noted artists.

Blakeslee Gallery, 665 Fifth Ave.—Early English, Italian and Flemish paintings.

Böhler and Steinmeyer, 34 West 54 St.—Works of art. Old paintings.

Bonaventure Galleries, 601 Fifth Ave.—Rare books and fine bindings, old engravings and art objects. Choice paintings.

George Busse, 12 West 28 St.—Printseller.

Canessa Gallery, 479 Fifth Avenue—Antique works of art.

C. J. Charles, 718 Fifth Avenue—Works of art.

Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.

H. Counihan, 59 East 52 St.—Old English furniture. Period interior decorations.

C. J. Dearden, 7 East 41 St.—Old chairs.

E. Dreyfous, 582 Fifth Ave.—Antique and modern works of art.

Dreicer & Co., 560 Fifth Ave.—Old Chinese porcelains and hard stones.

Durand-Ruel, 12 East 57 St.—Ancient and modern paintings.

Duven Brothers, 720 Fifth Avenue—Works of art.

Ehrich Galleries, 707 Fifth Avenue—Permanent exhibition of Old Masters.

V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.

The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.

P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.

Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.

J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.

E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.

Kelekian Galleries, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Kleinberger Galleries, 709 Fifth Ave.—Old Masters.

Knoedler Galleries, 556 Fifth Avenue—Old and modern paintings of all schools. Early English mezzo-tints and sporting prints.

Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.

Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.

McDonough Art Galleries, 20 West 34 St.—Modern Paintings.

E. Milch, 939 Madison Ave.—American paintings.

Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.

Moulton & Ricketts, 537 Fifth Ave.—American and foreign paintings. Original etchings.

Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.

Lewis & Simmons, 581 Fifth Ave.—Rare objects of art and old masters.

Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.

Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.

Rohlf's Art Galleries, 944 Fulton St., Bklyn.—Paintings, bronzes and rare porcelains, and modern paintings.

Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.

Jacques Seligmann, 705 Fifth Ave.—Works of art.

H. Van Slochem, 477 Fifth Avenue—Old Masters.

H. O. Watson & Co., 601 Fifth Ave.—Works of art. Period furniture.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.

Henry Reinhardt—Old and modern paintings.

Albert Roullier—Rare engravings and etchings.

W. Scott Thurber—Fine Paintings and etchings.

San Francisco.

Hill Tolerton—High-class engravings and etchings.

Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.

Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfurt—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich—Numismatics—Classical, Mediaeval and Renaissance art.

Holland.

A. Preyer, The Hague—Old and modern paintings of Dutch and Barbizon schools.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.

James Connell & Sons—Original etchings.

Dowdeswell Gallery—Old paintings.

Edward Gallery—Works of art.

French Gallery—High-class pictures.

R. Gutekunst—Original engravings and etchings.

E. M. Hodgkins—Works of art.

Knoedler Galleries—Old Masters of Dutch and English schools.

Leicester Galleries—Modern paintings. Etchings by masters.

Lewis & Simmons—Rare objects of art and Old Masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Netherlands Gallery—Old masters.

Wm. B. Paterson—Pictures old and modern.

Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Old Masters.

Spanish Art Gallery—Primitive paintings and antiques.

Paris.

Charles Brunner—High-class pictures by the Old Masters.

Canessa Galleries—Antique art works.

Durand-Ruel Galleries—Ancient and Modern paintings.

Dr. Jacob Hirsch—Numismatics—Classical Mediaeval and Renaissance art.

E. M. Hodgkins—Works of art.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Kraemer Galleries—Paintings, furniture and objets d'art of the XVIII century.

Levesque & Co.—Ancient and modern paintings.

Lewis & Simmons—Objects of art and old masters.

Hamburger Frères—Works of art.

Knoedler Galleries—Old and modern paintings of all schools.

Kleinberger Galleries—Old Masters.

Kouchakji Frères—Rakka, Persian and Babylonian pottery.

Ch. Lowengard—Tapestries, furniture. Objets du Moyen Age.

Henry Reinhardt—Old and modern paintings.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Chas. Vignier—Oriental Works of Art.

Auction-Sale in Munich 1913.

November 17th, and following days
Collections of Greek and Roman Coins
Formed by

Baron Friedrich von Schennis - Berlin
Dr. B. K. in M. and others

which will be sold by auction through Dr. Jacob Hirsch - Expert
Munich, Arcisstrasse 17.

and in Paris, 364 Rue St. Honore.
Telegrams: "Stater" Munich or Paris

Catalogues illustrated Mks. 15.- and all informations through the Expert.

Considerable stock of ancient coins and all kind of antiquities.

The catalogue may be inspected at The American Art News, 18 East 42nd Street, New York.

Orders for this sale will be received by the American Art News and cabled to Paris office.

Established
A Quarter Century
Henry Schultheis Co.
Announces a new importation of
German color prints, comprising
many reproductions by popular artists
Two Stores
142 Fulton St. 55 Vesey St.

E. MILCH GALLERY
939 Madison Avenue, New York
Between 74th and 75th Sts.
AMERICAN PAINTINGS
Rare Etchings, Mezzotints Printed in Colors,
Etc.; Artistic Framing, Regilding, Etc.
Restoring of Paintings.

**Paintings by
AMERICAN ARTISTS**
Choice Examples always on View
Small Bronzes—Volkmar Pottery
WILLIAM MACBETH
450 Fifth Avenue New York

GEORGE H. AINSLIE
PAINTINGS By GEORGE INNESS
A. H. WYANT
AND OTHER NOTED AMERICAN ARTISTS
569 Fifth Ave. (at 46th St.) New York

Kelekian
OBJETS de COLLECTION
Rare Rugs, Egyptian, Greek
& Roman Antiquities, Persian,
Hispano-Moresque & Italian
Potteries, Gothic Sculpture.
709 FIFTH AVENUE - NEW YORK
2 PLACE VENDOME - PARIS
CONTINENTAL HOTEL - CAIRO

MACOMBER COMPANY, Inc.
Insurers of Works of Art
Special attention given to this branch of insurance. The largest clientele in this country.
51 WALL STREET, NEW YORK

PICTURE FRAMES
Original designs on hand to select from
for both Pictures and Mirrors.
Etchings, Engravings and Other Prints
CLAUSEN ART ROOMS
621 Madison Avenue Near 59th St.

Bertschmann & Maloy
Insurance on Pictures, etc.
AGAINST ALL RISKS ANYWHERE
Most of largest art dealers our customers to whom we can refer
18 EXCHANGE PLACE, NEW YORK

FRINK PICTURE LIGHTING
Is a guaranteed system of picture illumination,
which brings out the characteristics of each picture.
We make a specialty of picture and gallery lighting.
SEND FOR OUR BOOKLET
H. W. JOHNS MANVILLE CO.
Sole Selling Agents for Frink Products
NEW YORK AND EVERY LARGE CITY 1719

Steinway & Sons
Art Department
107 & 109 East 14th St. New York City

Consistent and harmonious
constructional and decorative
appointments of a home demand a piano case to correspond.

STEINWAY & SONS

will complete cases after artist's and architects' own designs, and under their personal supervision, always preserving the acoustical qualities of the instruments.

EXHIBITION CALENDAR FOR ARTISTS.

ART INSTITUTE OF CHICAGO, Chicago, Ill.	
Annual Arts and Crafts Exhibition.	
Closes	Oct. 31
NEW YORK WATER COLOR CLUB, 215 West 57 St., N. Y.	
Annual Exhibition.	
Exhibits received	Oct. 24-25
Opens	Nov. 8
Closes	Nov. 30
PA. WATER COLOR CLUB, Penna. Academy, Phila., Pa.	
Eleventh Annual Exhibition.	
Exhibits received not later than	Oct. 21
Opens	Nov. 9
Closes	Dec. 14
PA. SOCIETY OF MINIATURE PAINTERS, Penna. Academy, Phila., Pa.	
Twelfth Annual Exhibition	
Exhibits received not later than	Oct. 21
Opens	Nov. 9
Closes	Dec. 14
NATIONAL ACADEMY OF DESIGN, 215 West 57 St., N. Y.	
Winter Exhibition.	
Exhibits received	Dec. 1-2
Opens	Dec. 20
Closes	Jan. 18-1914

WITH THE ARTISTS.

The excellent portrait of Judge Stephen S. Lockwood, of Buffalo, which has hung in the Albright Gallery for some time past, has recently been purchased by the sitter's son, Stephen T. Lockwood, for his home. The artist returned last week from Cragmore, where he spent a busy and successful summer, to his studio, 318 W. 57 St.

Mary Tannahill and Anna Fisher, who spent the summer at Provincetown, have returned to their Van Dyck studios.

Norwood MacGilvary's large landscape, "Twilight After Rain," was purchased during the summer by Mr. Frederick Fairchild Sherman, and presented to the National Gallery at Washington, in memory of his wife, Eloise Lee Sherman. The artist spent a considerable part of the summer at Cape Cod, and has now returned to his studio, 318 W. 57 St., where he is settled for the winter.

Charlotte B. Coman has returned to her Van Dyck studio, after an interesting summer painting at Wah-Wah, N. J., and later at New Hope, Pa., where she visited W. T. Lathrop. She has brought back a number of interesting canvases, entirely different from her well-known and much admired hillside and valley subjects, but equally attractive in choice of subject and presentment.

The list of modern American oils shown at the opening exhibition of the new Rochester Museum now on, as given in a Rochester daily, credited the canvas entitled "Spuyten Duyvil Creek" to Augustus, and not John Koopman, from whose able brush it proceeded.

De Witt Parshall has returned to his Carnegie Hall studio from his summer home at North East Harbor, Me. During the early spring he made a protracted visit to the Colorado Grand Canyon, where he made a number of sketches. He intends to make a specialty of Western subjects and will show some of his recent work at the exhibition of "Painters of the West", at the Macbeth Galleries later in the season.

Eliot Clark is painting in the Yosemite Valley. He will return to his Van Dyck studio about Oct. 20.

Warren Davis's exhibition of a group of nudes and marines at the Milwaukee Art Society this month in Milwaukee, is meeting with unusual success. He recently returned from Maine and is at work in his studio, 7 West 42 St.

Daniel C. French will return from Stockbridge, Mass., to his studio in the Chesterwood, 12 West 8 St., Nov. 1.

An exhibition of recent Normandy and Yorkshire landscapes and Venetian scenes, by Aston Knight, opened at the Knoedler Galleries in Paris last week. The artist will sail for New York on Nov. 5.



THE SEA,
Katherine S. Dreier.
Now on Exhibition at Macbeth Gallery.

A special exhibition of 69 oils by C. Arnold Slade opened at the Art Club, Philadelphia, on Thursday, and will continue there through Oct. 30. Notice will be made next week.

Through a regrettable error of typography the portrait group of Mrs. Woodrow Wilson and daughters by Robert Vonnoh, described last week, was said to have been painted on a canvas 45 feet square, instead of 4x5 feet.

Francisco Pausas has removed his studio from 350 West 55 St., to 215 West 51 St., where he will soon begin a portrait of Mme. Dustan, the well-known opera singer.

OBITUARY.

Charles R. Bacon.

Charles R. Bacon, portrait and mural painter, committed suicide in his Studio, No. 152 West 55 St., Oct. 11 last. It is stated that his act was due to discouragement over the fact that his work had not received the recognition he thought it deserved. He was aged forty-five and had studied in Paris, where he was well known in the Quarter. He left his property to his wife, who was in the country at the time of his death.

James Wall Finn.

James Wall Finn, the mural painter, who died Aug. 28 last, left an estate, valued at \$300,000, to his wife, Florence Lee Finn. Mr. Finn, three years ago, painted the "Cycle of the Seasons" for the city house of the late John Jacob Astor.

EXHIBITIONS NOW ON.

Etchings by Alphonse Legros in early proof states are now on exhibition at the Kennedy Galleries, No. 613 Fifth Ave. The same galleries announce the publication, in one state only, signed by the artist, of a new and typical plate of the Casino de Nobili at Siena, by Hedley Fitton. An exceptionally fine display of etchings by Anders Zorn will open at the Keppell Galleries, 4 East 39 St., this week.

Society of Illustrators.

The Society of Illustrators opened its fourth special exhibition in the galleries of the National Arts Club, Gramercy Park, with a reception and private view on Wednesday evening last. The exhibition will continue through Nov. 9. There are 163 original drawings, engravings and works in color shown by 83 artists. The committee on the exhibition was E. Stetson Crawford, Chairman; Franklin Booth, Arthur Cobey, Gordon Grant, Frank B. Masters. The Jury of Selection was composed of Charles Dana Gibson, E. M. Ashe, E. L. Blumenschein, F. G. Cooper, Henry S. Fleming, Arthur I. Keller, Edward Penfield, Boardman Robinson, Harry Townsend and J. A. Williams, and the Hanging Committee of Will Bradley, Walter Biggs, Louis Fancher, Adolph Tiedler and Robert J. Wildhack.

The display is exceedingly interesting and visitors will find the originals of many illustrations in the periodicals, which have in-

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Art Club, 73 Riverside Drive—Members' October exhibition to Oct. 28.
Brooklyn-Robertson Co., 707 Fifth Ave.—Contemporary American Etchings, to Oct. 25.
City Club, 55 West 44 St.—Oils by Albert Lucas.
Ederheimer's Gallery, 366 Fifth Ave.—Engraved portraits by Robert Nanteuil to Oct. 25.
Gorham Co. Galleries, Fifth Ave. and 36 St.—Sculptures by Phimister Proctor, through Oct. 25.
Kennedy Gallery, 613 Fifth Ave.—Etchings and dry-points by A. Legros, to Nov. 1.
Keppell Gallery, 12 East 39 St.—Etchings by Anders Zorn, to Nov. 8.
Knoedler Galleries, 556 Fifth Ave.—Modern French and Dutch paintings.
Macbeth Gallery, 450 Fifth Ave.—Portraits and landscapes by Katherine Dreier to Oct. 27.
E. Milch Gallery, 939 Madison Ave.—Paintings and sculptures by notable American artists to Nov. 1.
MacDowell Club, 108 West 55 St.—First "Group" exhibition to Oct. 28.
Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Mondays and Fridays, 25 cents. Free other days.
Montross Gallery, 550 Fifth Ave.—Recent oils by modern Americans, to Nov. 1.
National Arts Club, 119 East 19 St.—Annual exhibition Society of Illustrators to Nov. 9.

COMING ART AUCTIONS.

New York.

Metropolitan Art Ass'n (Anderson Galleries), Madison Ave. and 40 St.—Art objects, furniture, old and modern paintings. Collection late Francis R. Bacon, Oct. 23-25, afternoon and evening.
Books from the collections of Messrs. C. W. Van Vleck and Henry B. Culver, both of New York, Nov. 5-6, afternoons.
Etchings and Color Prints—Collection Walter Kimball, formerly of Boston, Oct. 28, evenings.
Autographs—Americana—Part I—Collection late John Boyd Thacher of Albany, Oct. 30-31, evenings.

Berlin.

Lepke's Kunstauktionhaus—Collection of Majolicas formed by Adolf von Beckenrath, Nov. 4-5.

Munich.

Gallery Dr. Jacob Hirsch, "Expert," 17 Arcisstrasse—Collection Greek and Roman coins formed by Baron F. von Schennis of Berlin, Dr. B. K. in M and others, Nov. 17 and following days.

Frankfort A. M.

Joseph Baer & Co.'s Gallery—Art library late E. Schweitzer, Nov. 20-24.
First Editions early Printing and Private Press Publications, from the library of Mr. George C. Calvert of Indianapolis, Ind., Oct. 21-22, afternoons.

MET. MUSEUM GETS ANTIQUES.

Dr. John C. Ferguson, adviser to the Chinese Ministry of Communications, left Shanghai, Oct. 14, for America, bringing a collection of antiques purchased during the last year, for the Metropolitan Museum, and for which he is said to have spent \$75,000.

TWO YEARS PICTURE SEARCH.

A fine example of Theodore Rousseau, owned by the late Walter Richmond of Providence, R. I., which disappeared two years ago, has been sought for in vain by detectives.

The picture, valued at \$50,000, had been sent to the Tilden Thuermer Company to be restored. It was at the company's workshop on Fountain St. in the spring of 1911, and is supposed to have been stolen from there.

Detectives shadowed the company's employees and now one Walter H. Gibbons of Newport has brought suit for \$10,000 damages, alleging that the detectives have hounded him for two years and that they once caused him to be held by the Providence police for forty-eight hours.

ARTISTS' CARDS.

35 cents a line—minimum 4 lines.

TO SUBLET—Cosy Studio with alcove, bedroom and bath, \$75. Call or address, T. R. C., Colonial Studios, 39 W. 67 St.

FOR RENT—140 West 57 St. Duplex Studio Apartment; top floor; ten rooms; three baths. Studio 21 by 28. Exceptionally fine light. Rental, \$4,000. Vonnoh, 23 W. 67 St.

(Continued on page 5)

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

15-17 East 40 Street.

JAMES B. TOWNSEND, President and Treasurer,
15-17 East 40 Street.

M. E. LOUNSBERRY, Secretary,
15-17 East 40 Street.

CHICAGO.—801 Fine Arts Bldg.

WASHINGTON, D. C.—F. A. Schmidt,
719-13 St., N. W.

LONDON OFFICE.—17 Old Burlington St.

PARIS OFFICE.—9 Rue Pasquier.

PARIS CORRESPONDENT—Mr. Robert
Dell, 9 Rue Pasquier.

SUBSCRIPTION RATES.

YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	.35
Foreign Countries	2.50
Single Copies	.10

COPIES FOR SALE

Brentanos, 5th Ave. & 27th St.

LONDON.—17 Old Burlington St.

PARIS.—9 Rue Pasquier.

WHERE THE AMERICAN ART NEWS
CAN BE FOUND IN EUROPE.

AMSTERDAM.

Frederick Muller & Co., 16 Doelenstraat

BERLIN.

American Woman's Club, 49 Münchenerstrasse

Ed. Schulte, 75 Unter den Linden

BRUSSELS.

Crédit Lyonnais, 84 Rue Royale

HAGUE.

Theo. Neuhuys, 9 Oranjestraat

LONDON.

American Express Co., Haymarket St.

MUNICH.

Galerie Heinemann, 5, Lenbachplatz

PARIS.

Brooklyn Daily Eagle, 53 Rue Cambon

Morgan, Harjes & Cie, 31 Boul. Haussmann

American Express Co., 11 Rue Scribe

Munroe & Cie, 7 Rue Scribe

Thomas Cook & Son, Place de l'Opera

Students' Hotel, 4 Rue de Chevreuse

Lucien Lefebvre-Poinet, 2 Rue Brsa

BUREAU OF EXPERTIZING.

Advice as to the placing at public or

private sale of are works of all kinds, pic-

tures, sculptures, furniture, bibelots, etc.,

will be given at the office of the AMERICAN

ART NEWS, and also counsel as to the value

of art works and the obtaining of the best

"expert" opinion on the same. For these

services a nominal fee will be charged. Per-

sons having art works and desirous of dis-

posing or obtaining an idea of their value,

will find our service on these lines a saving

of time, and, in many instances, of unneces-

sary expense. It is guaranteed that any

opinion given will be so given without re-

gard to personal or commercial motives.

THE ALTMAN WILL.

The will of the late Benjamin Altman, through and by which the Metropolitan Museum, if it accepts, through its trustees, as it probably will, the remarkable and valuable bequests of the dead merchant's art collections, will place that institution in the front rank of the art museums of the world. For its size this collection is unsurpassed in quality, although it is not as varied and does not represent as large a money investment as the collections of the late Mr. Morgan, already possessed by the Museum. It is unnecessary to detail again this week a list of the Altman pictures given in the ART NEWS last week, (and in this connection we must call the attention of the art writers of the dailies to their repeated mis-statement that Mr. Altman had at his death two great examples of Velasquez, the portraits of King Philip of Spain and the Duke Olivares, when as a matter of fact he had returned the latter last year.) As a whole, the 69 or more paintings, the Chinese porcelains, rare old tapestries and rugs, Limoges enamels, rock crystals, bronzes and furniture, constitute

not only collections of enormous value intrinsically but of exceptional quality and unquestioned authenticity. It is the greatest gift of the kind that any city of the world has ever received.

It is not our province to discuss the clauses of Mr. Altman's will other than those which relate to his art collection and his patriotic and inspiring bequest of \$100,000 to the National Academy of Design, which is of as great importance to American artists, students and art lovers, as the gift to the Metropolitan of his foreign pictures and art objects. This last bequest will enable the veteran Academy to offer so many prizes of value at its annual exhibitions in addition to those it already provides, as to unquestionably greatly strengthen and improve its displays and benefit the cause of American art.

It would seem that Mr. Altman emphasized in and by his will what his life as a collector had presaged—namely a firm conviction that art is an education for his fellow citizens, and that in this will, certainly as far as his art collections are concerned, he has built himself a more enduring monument than could have been designed and erected for him.

MUSEUM WILL ACCEPT?

The bequest of his art collections by the late Benjamin Artman to the Metropolitan Museum will be considered by the trustees in all probability at their next regular meeting, Monday afternoon next at the Museum.

Dr. Edward Robinson, director of the Museum, has declared unreservedly his belief that the Museum would accept the gift even if it becomes necessary to erect a special building in which to exhibit it, although such a contingency, he thought, would not arise.

Does Not Fear Conditions Imposed.

"As regards the conditions Mr. Altman imposed upon the Museum's acceptance of his wonderful bequest," he said further, "I am not authorized to speak for the trustees, because they have not yet had an opportunity to discuss the gift, but it is inconceivable to believe that any remonstrances will be made against the simple conditions Mr. Altman has made."

If estimates valuing the Altman art collections at \$10,000,000 prove correct, Mr. Altman's bequest will be double the next largest contribution ever received by the Museum. This was the gift of a fund of \$5,000,000, bequeathed by Jacob S. Rogers, locomotive builder, of Paterson, N. J.

"Whether from the point of view of extremely high quality or rare educational value," Dr. Robinson said, "this is by far the most splendid gift a citizen ever has made to the city and to the Museum. The value of Mr. Altman's bequest is incalculable, because the Museum, out of its own funds, never would have been able to purchase such a choice collection. There is something very wonderful and touching in this collection when we remember that Mr. Altman through thirty or thirty-one years kept on increasing the collection, absolutely without ostentation and with the full knowledge that he was doing the work for the city of New York and knowing that the people of New York would have the pleasure of enjoying it."

MUSEUM GETS ALTMAN ART.

As had been expected, the late Benjamin Altman bequeathed his remarkable art collections to the Metropolitan Museum, although under certain restrictions as to their being kept together, etc., which in a way are unfortunate. The Museum Trustees will presumably, however, accept the collections, considering their value and importance, rather than, as the will of Mr. Altman also provides, lose them if these restrictions are not observed, to a private Museum in his late Gallery and residence.

The full provisions of the will relating to the art collections and other details follow:

"I give and bequeath to the Metropolitan Museum of Art in the City of New York my entire collection of paintings, Chinese porcelains, tapestries and rugs, Limoges enamels, rock crystals and marbles, bronzes and furniture, contained in the Nos. 1, 2 and 3 catalogs; also all my catalogs Nos. 1, 2 and 3, which contain an accurate description and history of my said collection; also any other articles or objects of art which I may hereafter acquire and which I may add to said catalogs, Nos. 1, 2 or 3 and to such collection.

Collections to Be Kept As Individual.

"The following bequest is made upon the following express conditions:

"1. That the museum shall provide and permanently maintain in a fireproof building, one suitable room of sufficient size to contain all my paintings, statuary, rock crystals, Limoges enamels, and one other suitable room to contain my Chinese porcelains, said rooms to be adjoining and opening into each other and neither to be less in floor space than the corresponding room in which my said collection has been kept in my galleries at 626 Fifth Ave. and 1 West Fifth St., in New York city. Said rooms shall be in all respects suitable and sufficient to insure adequate space and light for the display of said collection, and the same shall be approved by my executors and expressly arranged for the exhibition of my said collection in a manner perfectly satisfactory to them; and in case, with the growth of the museum or changes in the building, a change of location of rooms shall become necessary, the new location shall always be not less accessible nor less satisfactory for the purpose of the exhibition of said collection.

"2. That said rooms shall contain no works of art or other exhibits except the articles bequeathed by me and formerly in my collection, and my paintings shall be hung in a single line, and not one above the other.

"3. That notices or signs of a proper size shall be placed and maintained in such room or rooms so as to indicate clearly that the collections therein contained were bequeathed to the museum by me, and a proper rail shall be provided, some distance from the wall, for protection.

"4. That the museum shall execute and deliver to my executors, or such of them as may qualify, as soon as practicable, and at all events within three months after probate of my will, a contract, under its seal, whereby it accepts this legacy subject to the aforesaid conditions and agrees on its part to permanently comply therewith and to do and continue permanently to do everything on its part to be done to conform thereto.

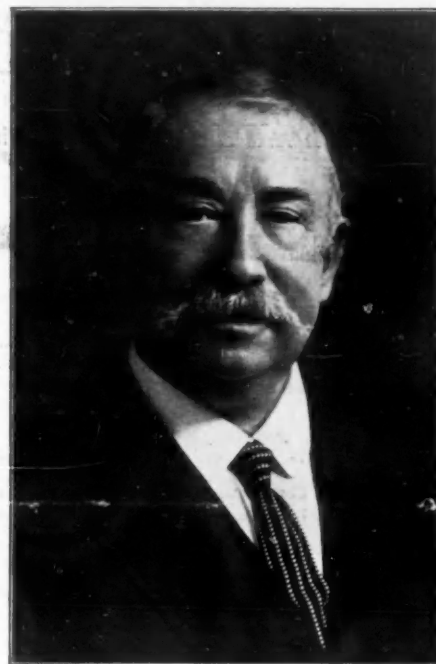
Provisions for Breach.

"This contract shall contain such alternative or other disposition of all my works of art included in this legacy in case of breach by the museum of any of the provisions of this contract by it to be performed, and the continuance of such breach after notice from my executors, or any of them, or any residuary legatee, or any person or official by law charged with the supervision or enforcement of public charitable gifts or bequests, or any person or corporation interested to take advantage of such breach, as shall be prescribed and set forth in said contract by any executors.

Beneficial to Public.

"It is, however, my wish, in case the said Metropolitan Museum of Art shall meet the conditions hereinbefore expressed, that my collection shall be deposited with the said museum, it being, in my opinion, more beneficial to the public that such disposition should be made; and I direct my executors, in case space at the said museum be not immediately available, to give all necessary time to the said museum to make the necessary arrangements, provided it shall avail of this bequest.

"I should prefer that the arrangements and space for the permanent exhibition of my collection should be in a separate build-



THE LATE BENJAMIN ALTMAN.

ing, or at the end of one of the important wings of the museum; but I have hesitated to prescribe in greater detail the particular situation or requirements, relying on the fact that the high character of the trustees directing the Metropolitan Museum will, I am sure, cause them to fully meet my wishes in providing as dignified, safe and prominent a space for the permanent exhibition of my collection as shall be possible."

Provides for Loan Exhibition.

"The testator provided that in case his bequest was accepted by the Metropolitan his executors are directed to deliver the collection to the museum as a loan exhibition the permanent arrangements for the exhibition are complete. He also gives his paintings of the 1830 French school and his collection of Japanese lacquer work and other objects of art in catalog to the museum.

Mr. Altman expressed the wish that if his art collection is accepted by the museum his secretaries, who have had charge of his collection for years, be employed by the museum to care for the collection so long as they live or perform their duties faithfully. To provide for their salaries and also to pay for the maintenance of the collection Mr. Altman left \$150,000 to the museum in trust.

Altman Art Museum?

The testator provided that if his collection is not accepted by the museum a corporation known as the "Altman Art Museum" is to be formed within the lifetime of Michael Friedsam and Dr. Bernard Sachs, two of the executors, "for the purpose of holding, using and exhibiting said collection for the use and benefit of all the people of the greater City of New York and their art education."

He directed that the collection be housed in so much of his present residence and galleries at 626 Fifth Ave. and 1 West Fifth St. as may be necessary. He gives \$50,000 for altering the premises into a museum and \$250,000 for the maintenance of the museum. In case these premises are not found suitable \$650,000 is left to be used with the proceeds of the sale of Mr. Altman's interest in his residence and gallery to buy a suitable site for the museum. He prefers that the present site be retained if possible.

He directs that admission to such gallery be by card, and that if there is any admission fee it be only nominal, the proceeds to be devoted to some charitable purpose connected with art education.

GIFT TO NATIONAL ACADEMY.

Mr. Altman left \$100,000 to the National Academy of Design "for the benefit, encouragement and advancement of art in the United States, the same to be kept as a separate fund, the income thereof to be used as follows: For the best figure or genre painting by an American born artist, a first annual prize of \$1,000 and a second annual prize of \$500; for the best landscape painting by an American born artist, a first annual prize of \$1,000, and a second annual prize of \$500; the awards to be made from time to time by the members of the academy or constituted in such manner as shall be in accordance with the custom of the academy."

LONDON LETTER.

London, Oct. 8, 1913.

A gloom has been cast over art circles this week by the death of Sir Alfred East, who only survived his election to the post of Royal Academician by a few months. Sir Alfred was one of those born artists who found an irresistible attraction in pencil and brush from their earliest days. Indeed the story goes that as a small boy he eked out the small quantities of materials which he could acquire with his weekly pocket-money, by appropriating the family washing-blue and by deriving a certain addition of red for his palette by utilizing the deposits of iron oxide to be discovered on those parts of the family premises exposed to wind and weather. To the Glasgow School of Art he owed his first serious instruction. Thence he migrated to Paris where he came under the influence of Barbizon painters. He was a regular exhibitor at the Royal Academy, and was likewise an Associate of the Société des Beaux Arts in Paris—and a Member of the Royal Academy in Milan.

Much dissatisfaction is expressed here with regard to the continued retention in the Museo Civico in Venice of the valuable collection of Italian pictures left to the National Gallery under the will of the late Sir Austen Layard. In spite of the fact that both the late owner and his wife during their lifetime did everything in their power to remove all possible obstacles that the Italian Government could make as to the removal of the pictures, the Trustees of the National Gallery appear to be powerless to effect possession. Even though the Italian officials might possibly be acting within their rights with regard to a few isolated items of the collection, there is no excuse for the retention of the great bulk of it, and as the matter has now been under consideration for over a year, it seems desirable that it should be brought to a conclusion without further delay.

Foreign artists, mostly of the modern Dutch School, occupy with their works the walls of Arthur Tooth and Sons' Galleries at 155 New Bond St., this Autumn. An exhibition that includes a delightful example of Josef Israels (his "Shepherdess," although perhaps not one of his most important canvases, possesses all the distinctive qualities that single him out as a painter of genius), and two interesting studies by William Maris, to say nothing of a couple of small landscapes by Corot, must necessarily be considered in the light of an artistic event. That happy intimacy of feeling which seems inherent in the Dutch painters, whether of the past or present, is to be found in a really delightful work by B. J. Blommers called "On the Sands, Katwijk," just a domestic scene of a mother and child but so skilfully composed and lighted as to make it a veritable poem in miniature. Some studies of animals by Rosa Bonheur, a characteristic nude by Bougereau, "Cupid and Psyche," and a pleasing Harpignies give sufficient variety to the exhibition to render it attractive to amateurs of the most diverse tastes.

In consequence of the unwillingness of the Dublin Corporation to meet the wishes of Sir Hugh Lane with regard to the building of a municipal art gallery in their city, the latter has decided to bestow his French pictures upon the National Gallery here and to lend the remaining pictures for the present to the Municipal Gallery in Belfast. It seems regrettable that some compromise could not have been arrived at.

L. G-S.

EXHIBITIONS—Continued

Engraved Portraits by Nanteuil.

Perhaps the largest exhibition of engraved portraits by Robert Nanteuil, ever held in New York, is now on at the new galleries of the Ederheimer Print Cabinet, 366 Fifth Ave., where in the excellent light and against the harmonious backgrounds of the well-arranged and spacious rooms, they show to unusual advantage. The carefully compiled, valuable and beautifully printed catalog of the exhibition has a good essay in Nanteuil and his work by Louis R. Metcalfe, with an interesting description of Nanteuil's methods of executing his charming crayon and pastel portraits several of which, with a number of original drawings, supplement the engravings in the display. Mr. Richard Ederheimer himself contributes a modest and illuminating preface to the catalog, in which he expresses the hope—a deserved one—that the catalog may have a lasting value, which it surely will have. It is impossible in limited space to do more than allude to the best examples of the rare art of Nanteuil which are in the display, and which are beautifully reproduced in the catalog. These are the pastel portrait of Antoine Arnould, reproduced in color, and the engraved portraits of Louis XIV, Pomponne de Bellievre, Duke de Nemours, Jacques Bossuet, E. J. de Bartillat, J. B. Colbert, N. Fouquet, M. le Tellier, Cardinal de Mazarin, Henri de Mesmes and F. de Neufville.

New Art Club's First Show.

Emeline Abbey Dunn, a painter of no mean talent, has had the courage to take the responsibility of incurring the expense of opening a gallery at No. 70 Morningside Drive, for the purpose of exhibiting to the people of that locality, the works of American contemporary painters and has arranged an interesting exhibit of small pictures, to be shown there throughout the month. Twenty-six artists are represented, among them Jonas Lie, C. J. Crawford, A. P. T. de Haas, Sophie Brannan, Dewing Woodward, Martha Walter, Sarah Sweeney, Arthur Freedlander, Bertha Jaques and others.

The gallery has been artistically decorated and has an atmosphere of refinement and good taste. As this is the Club's first exhibition, the success of the project is necessarily uncertain. Artists and art lovers wish Mrs. Dunn every success and many have promised their co-operation.

Albert Lucas at City Club.

The City Club's art season opens with a group of portraits and landscapes by Albert P. Lucas, whose exhibition held there last season proved so successful that it had to be continued for several weeks after its invited time. The canvases now shown are new to the public. Four dignified portraits, fine in color and having that flesh quality which artists always admire in the man's figure work, attract deserved attention in the portrait head of Miss Greely-Smith, painted in an unusually high key; the artist has deftly combined the fairness of the sitter's skin and golden hair with an equally interesting background which throws well into relief her delicate features. The presentment of Mrs. Farrand Brower is an unusual piece of character painting in which, with artistic quality and an excellent likeness, "Little Miss Cornwall" and "Susette," prove the artist's sympathy with child portraiture, in which he seems to excel. The landscapes are "Evening Star" and "Turn in the Road", both good.

First MacDowell Club Display.

The exhibition season at the MacDowell Club, 108 West 55 St., opens with an interesting and varied group of portraits, genre pictures and landscapes by eight painters, several of whom are well known exhibitors and by other and younger artists whose work hold its own well in the display. John Breyfogle is represented by seven tonal and atmospheric works, among them two of his ballet girl subjects, seen before but always welcome. Not less interesting are his "Silver River," "Yellow Haze," "Pearl and Smoke" and "Lincoln Square." These latter subjects are painted from his individual viewpoint with all his characteristic delicacy of handling. E. Stetson Crawford sends three examples, two marines and a portrait, the latter shown last season, and then noticed. Gladys Wiles' six canvases attract considerable attention for their purity of color, good drawing and choice of subject, "The Great Bowl," "Mac," and "Grey and Green," are among the best works in the display. Leo L. Weinrick's group of five oils is interesting. Agnes Pelton is represented by no less than sixteen examples, all delicate in color and good in presentment. Della F. Shull, Jerome P. De Witt and Stacy and Alma Wood are well represented.

Mulhaupt at Belnord Gallery.

Frederick J. Mulhaupt is showing a group of twelve canvases at the Belnord Gallery, 548 Amsterdam Ave. The exhibition well exemplifies the skill and rare color sense of the artist. Several of the canvases are recent products, while some are the result of his summer at St. Ives, Cornwall, England, last year. "Moonlight Bathing, Provincetown," "Autumn Sunset," "Incoming Tide," and "Arrangement in Rose and Gray," stand out as the best examples of his latest work, and "St. Ives Harbor—Late Afternoon," and "Skidden Hill, St. Ives—Moonlight," are truthful, forceful and interesting records of the rugged Cornish coast.

Taber Sears at Century.

At the Century Club, 7 West 43 St., Taber Sears is showing, through this week, a recently completed Tryptich for the Altar Piece of Trinity Chapel, Buffalo. It is a serious and able work, appropriate in design, and with rich color and rare dignity. The subject is "Christ in the Temple Among the Doctors."

The Club's summer exhibition, which includes examples of Carroll Beckwith, George E. Child, George H. Smillie, R. Bloodgood, R. W. Maynard, Walter Palmer, Howard R. Butler, William Hyde, J. C. Nicoll, C. V. Miller, W. Lippincott, Carlton T. Chapman and W. T. Smedley, continues to hold the walls through this week.

Great Postage Stamp Display.

The first N. Y. International Stamp exhibition, which will be made up of postage stamps, used and unused, of all the countries in the world, having an estimated market value of more than two million dollars, will be held in the Engineering Society's Bldg., in West 40 St., near Fifth Ave., Oct. 27-Nov. 1. This is an event of great importance to philatelists, and will attract collectors from Europe as well as America. Nearly 500 entries have been received from all over the world and the two leading exhibitors will be Messrs. George H. Worthington of Cleveland, O., who owns the most valuable collection in America and Henry J. Duveen, whose collection is one of the finest in England. It is estimated that Mr. Worthington will exhibit stamps worth more than \$250,000.00. Mr. Duveen's collection is worth between a quarter and half a million dollars.

BUFFALO.

In the large north room of The Albright Art Gallery there is now hung a notable collection of 25 examples of the art of Lucien Simon, one of modern France's greatest painters. The opening reception of the display, Oct. 9, was largely attended, and many important guests from out-of-town were present including the Rev'd Austin S. Garver, President of the Worcester Art Museum, and Mr. Clarence A. Black, a Trustee of the Detroit Museum. The collection includes three works from the Luxembourg, "The First Communion," which holds the place of honor in the present display, "The Bathers," and "Menhir." The collection completely fills the large gallery. Over one of the end doors is placed the largest and one of the most important pictures entitled "The Quay."

The Director of the Albright Gallery announces that during February there will be an exhibition of the local art of Buffalo, to include sculptures, miniatures, graphic-art and artistic photography. Not only all Buffalo artists whose works are up to the standard will be represented in this exhibition, but also those artists who previously have studied at the Albright Gallery, or who have resided in Buffalo will send one or more of their most important works. There will be no circulars sent out, but the Director of the Gallery will visit the studios between now and January 1 to call upon the artists and to see their most important works.

Three pictures by Alexander and two by Birge Harrison were sold to local collectors from their recent joint exhibition here.

IN THE LATIN QUARTER.

Paris, Oct. 1, 1913.

By the time that these notes appear in print the Ateliers in the Latin Quarter will be in full swing. Lucien Simon, Castelerleo, Mienard, Mlle. de Bozuanska, Desvallières and René X. Primet are to resume their classes at the "Grande Chaumière," with E. Grasset for decorative compositions and E. H. Bourdelle for sculpture.

At the "Académie Colarossi" are to be Bartlett, Morisset, Mignon and Miller, for drawing and painting, and for sculpture, Bartlett and Eujalbert. Othon Friesz, Charles Guérin, Pierre Laprade, G. D. Rosen and Eugene Spiro will give criticisms at the Académie Moderne.

Gari Melchers, who was taken suddenly ill on his way to America in the early Summer and was obliged to return at once to Bagnoles-de-l'Orne for treatment, is now convalescing at his home at Egmont, preparatory to taking up his usual Winter's work at Weimar.

F. Hopkinson Smith, who has been making his usual tour of the Continent this Summer has included in his recent work a new series of sketches in charcoal and water color of the Inn of William the Conqueror at Dives-sur-Mer.

Tudor Hart is giving up his classes in Paris this Winter and returning to London. No foreigner can teach longer than ten years in the former city and he has just fulfilled his allotted time.

EXPORT DUTY ON ART.

A special cable to The New York Times from Paris says a new duty on all art works taken out of France by foreigners is expected to be one of the results of the new American tariff.

For some time past there has been a growing agitation in favor of having the nation benefit by the fact that France is the art centre of the world. Following the example of Italy, which, for a few years, has added greatly to her revenues by a progressive tax on antiques taken abroad, and considering the fact now that art works may enter the United States free, it is held that this is the right moment to impose an export duty to this end.

Meanwhile Paris picture dealers are delighted with the new conditions, and are looking forward to a large increase in business. They assert that, in the past, the duty merely acted as a hindrance to the development of American culture in the absence of a great American school of paintings and say that they are glad that the Republic has at last recognized that art works should not be placed on the same level as wine and dry goods.

AMERICAN OILS IN LONDON.

An Anglo-American art exhibition is expected to be held in London next spring with a large collection of representative American pictures, and it is rumored that an important exhibition of the works of American artists has been put under the charge of Mr. Hugo Reisinger by the French Government. Mr. Reisinger is not yet prepared to give out any information regarding the display.

BOYLE'S "COMM. BARRY."

The model for the heroic statue of Commodore John Barry, recently completed by John Boyle was shown at his studio, 211 West 64 St., at a private view during three days last week. The work, a \$50,000 commission ordered by the U. S. Government after a number of designs sent in competition were rejected by the judges, will be placed in Franklin Sq., Washington, as soon as it leaves the hands of the moulders where it is now being cast in bronze.

At the base of the monument there will be placed a marble figure of Victory, eight feet high, while the bronze figure of the Naval Officer, which will adorn and ornament the top of the column, is to be ten feet high. It is a dignified, serious and successful work.

P. & D. Colnaghi & Obach

*Publishers by Appointment
to His Majesty*
(Established 1760)

Dealers in Paintings, Drawings,
Engravings and Etchings by the
Old and Modern Masters, Ex-
perts, Valuers and Publishers.

**144-145-146 NEW BOND STREET
LONDON, W.**

Cable Address
COLNAGHI, LONDON

E. DREYFOUS

582 FIFTH AVE. NEW YORK

**Antique and Modern
WORKS OF ART**

French Furniture, Enamels, China and
PARIS Fine Leather Goods LONDON

BEST HEADQUARTERS

MODERN PAINTINGS
OF THE
DÜSSELDORF SCHOOL

EMIL CARROUX

12 Alleestr. Düsseldorf

LEVESQUE & CO.

109 Faubourg St., Honore, Paris
ANCIENT and MODERN PAINTINGS

CHARLES VIGNIER

34 Rue Laffitte, Paris
ORIENTAL WORKS OF ART

James Connell & Sons
ORIGINAL ETCHINGS

By Cameron, Affleck, Strauz, Walker,
Synge, Baird, Bejot, Raeburn, Sparks,
Maxwell, Hardie, Eyre, Etc.

47 Old Bond Street, London
and 31 Renfield St., Glasgow

C. & E. CANESSA

Antique Works of Art

Paris: 125 Champs Elysees

Naples: Piazza di Martiri

New York: 479 Fifth Ave.

**Dr. Jacob Hirsch**

PARIS
364 Rue St. Honore
(Place Vendome)

MUNICH
Germany

Arcisstrasse, 17
Cable Address, "Stater"

**NUMISMATICS,
GREEK AND ROMAN
ANTIQUITIES.**
High-Class Works of MEDIAEVAL
AND RENAISSANCE ART

WITH THE DEALERS.

Mr. Roland Knoedler is on La Provence due last evening.

Mr. Fritz Steinmeyer, of Bohler and Steinmeyer, who was married in early October in England to Miss Bute, and is now on his honeymoon trip in Venice, will sail for New York with his bride on the Imperator, Oct. 25.

The new Galleries of Cottier and Co., 718 Fifth Ave., will open Nov. 1.

Mr. George Durand-Ruel, of Durand-Ruel and Sons, will arrive early in November at the new Galleries of the firm, 12 E. 57 St.

Mr. E. Feuerman, of Alavoine and Co., is due from Paris in early November.

The first exhibition of the season at the Montross Galleries, No. 550 Fifth Ave.,—one of a selection of recent oils by Charles Bittinger, Guy Du Bois, Rolston Keeler, Elmer L. MacRae, James Preston, Alden Twachtman, Eugene Ullman, D. Putnam Brinley, C. Bertram Hartman, Edward A. Kramer, Van D. Perrine, Eugene Speicher, George A. Williams, Claggett Wilson and Denys Wortman, Jr., will open today and continue through Nov. 1. Notice will be made next week.

An exhibition of Contemporary American Etchings opened yesterday at the new Brown-Robertson Galleries, No. 707 Fifth Ave., and will continue through Oct. 25.

Etchings by Anders Zorn will be placed on exhibition at the Keppel Gallery today, to continue through Nov. 8.

The first exhibition of the season at the E. Milch Gallery, No. 939 Madison Ave., one of a collection of small paintings and sculptures by notable American Artists, will open to-day and continue through Nov. 1. Notice will be made next week.

Mr. John Goggin, for several years manager of the Louis Katz Galleries, has recently opened a framing establishment at 306 Columbus Ave. near 74 St. Artists and art lovers are aware of the great success of the framing department of the Katz galleries, a success that may be said to have been due, almost entirely, to the artistic and refined taste of Mr. Goggin. His long study of etchings and prints have made him an authority on the subject, and he will continue to carry a select line of choice examples of noted etchers and engravers. It is his purpose to exhibit in his show window each week, a painting by a well-known American painter. His success as a picture salesman was early recognized by the late Mr. Katz.

Mr. Karl J. Freund, who arrived Sept. 27, brought a Sir Christopher Wren room, from Chester, England, which he purchased last summer. He also brought what is said to be the finest organ in the world, an instrument made three hundred years ago by Nicolaus Mandescheit, of Nuremberg. It is said that the price of this organ was \$100,000 and that Mr. Freund bought it for an American collector.

The organ for more than two hundred years has been in an ancient chateau in the Ardennes region of France. It is supposed to have been part of the spoils in the Palatinate during the Thirty Years' War, having been seized by an officer of the French monarch. Saint-Saëns played on the instrument.

The Freund Galleries recently joined the uptown movement, having been removed from No. 128 E. 28 St. to quarters at No. 3 E. 47 St.



The Late
WALTER SCOTT THURBER
of Chicago

CHICAGO.

The two American artist brothers, Alexander and Birge Harrison, are now represented at the Art Institute by a noteworthy exhibition, just transferred from Buffalo. There are 84 canvases in Alexander Harrison's characteristic vein, and 50, also typical, examples of his brother, Birge. The honors conferred on these talented brothers are duly set forth in a neat catalog, with reference also to numerous press articles descriptive of their work of recent years. More important and sympathetic pictures of the kind have rarely been shown here. Marines, figure works and landscapes are shown by Alexander, the elder brother, and an occasional marine by Birge, the younger. The joint exhibition is especially valuable to the artist seeking a knowledge of technique and the truthful interpretation of Nature.

There are 1,291 articles in the Arts Crafts exhibition in the Institute galleries representative of leather work, metal work, textiles, weaving, ceramics and design, in all those lines, which these definite terms cover. The various prizes offered have been stimulating for the competitors. These include medals and money awards in the offering, which, the names of Mmes. J. Ogden Armour and Julius Rosenwald figure. This twelfth annual exhibition has entries from many States and cities throughout the Union. Silverware, jewelry, bookbinding, tooled and decorated leather, carved wood, exquisite textiles, glass, garden pottery, stained glass, lace, embroidery, and fine porcelains are shown in abundance. Russian peasant women, foreign women at the Calumet copper mines, the blind of Cambridge, Mass., have all contributed, while exhibits and jewelry from England, Germany, Denmark and Norway are included. An important display of rare, beautiful and valuable Oriental rugs fill two large galleries.

In Dealers' Galleries.

The dealers' galleries have not, as yet, revealed the contents of many mysterious huge boxes which bear the Customs stamps, and the enthusiast must restrain his eagerness to view the important examples of ancient and modern foreign art recently imported. At Reinhardt's galleries, there are the usual attractive paintings, as also at Moulton & Ricketts, and Thurber's. Prints colored, and black and white, enlist the interest of the spectators who crowd the window displays. Promises of unusual displays are many, but the only art house which has an exhibition now actually on, is that of Albert Roullier, who shows 218 distinctive etchings by Anders Zorn.

The lecture course at the Art Institute was opened by Lorado Taft with an address on "Sculpture, Ancient and of the Renaissance." These lectures will run through October, November and December. Many important exhibitions are announced for the season including one by Polish artists which will include a series of paintings by Alphonse Mucha also.

The Chicago Theatre Society exploiting good drama in the Fine Arts Theatre, exhibits an array of Posters by the foreign artists along dramatic lines. The Society will continue this policy during the season and will show other artistic products as applied to Dramatic Art. Giselle D'Unger.

Moulton & Ricketts

(Successors to Arthur Tooth & Sons)

PAINTINGS

**Water Colors
and
Original Etchings
Always on View**

537 Fifth Avenue, New York

E. F. Bonaventure

Works of Art
Books in fine Bindings
Engravings, Drawings
High Class Paintings

601 FIFTH AVENUE

above forty-eighth street
NEW YORK

The Leicester Galleries

LEICESTER SQUARE, LONDON.

ERNEST BROWN & PHILLIPS - Proprietors

EXHIBITIONS by Leading Modern Artists,
WATER COLOURS of the English School,
FINE ETCHINGS by the Masters.

**NETHERLANDS
GALLERY**

Pictures by the Ancient Dutch, Flemish
and Early English Masters

11A KING STREET, ST. JAMES', LONDON
(Two doors from Christie's)

WM. B. PATERSON

Pictures
OLD AND MODERN

5 OLD BOND ST. LONDON

THE PERSIAN ART GALLERIES,

**Lustred Pottery, Glasses, Bronzes,
Miniatures MSS., Textiles, etc.**

THE RESULT OF RECENT EXPLORATION AND EXCAVATIONS
IN PERSIA, MAY BE SEEN AT

128 New Bond St. London W.

Spanish Art Gallery

LIONEL HARRIS, Proprietor

Antiques

**50 Conduit Street
LONDON, W.**

DUVEEN BROTHERS

LONDON—PARIS—NEW YORK

P. W. FRENCH & Co.

6 EAST 56TH STREET, NEW YORK

RARE ANTIQUE

Tapestries, Furniture
Embroideries and LacesALSO OTHER ART OBJECTS FOR
MUSEUMS AND COLLECTORS

Formerly 142 Madison Avenue

H. Van Slochem

Old
Masters

477 Fifth Ave., New York

(Opp. Public Library, Entrance 2 E. 41st St.)

Kouchakji Freres

7 E. 41 St., New York City
64 Rue Taitbout, ParisRakka, Babylonian and Persian
Potteries. Iridescent glass,
and enameled glass. Oriental
rugs, etc.

Guaranteed Genuine

C. J. DEARDEN

OLD CHAIRS, etc.

7 East 41st Street New York

CH. LOWENGARD

26, Ave des
Champs Elysées

PARIS

WORKS of ART
TAPESTRIES
and
FURNITURE

COMING ART AUCTIONS.

Griscom Collection Sale.

It is announced that the art collections of the late Clement R. Griscom of Philadelphia will be sold in this city in January next by the American Art Association. The collection includes Rembrandt's "Portrait of An Old Man," formerly in the Lohr collection at Leipzig, the Boxberg collection, Dresden, and Dr. Martin Stubart's collection in Munich.

Another masterpiece is Franz Hals's "Portrait of a Nobleman," from the Nicholas Edgar Glenham collection of "The Red House," near Norwich, England; Van Dyck's "Andromeda," exhibited in London in 1900, and the "Portrait of a Burgomaster," by Van der Helst, from the collection of M. Feral of Paris also figure in the collection's representative examples, which is large, and contains scores of masterpieces of modern as well as old painters.

A definite date for the sale made at the direction of Mr. Griscom's widow, will be announced as soon as the illustrated catalog, now in course of preparation, is finished.

Bacon and Kimball Sales.

The Metropolitan Art Association announce the forthcoming sales at the Anderson Galleries, Madison Ave. at 40 St., of objects of art from the residence of the late Francis M. Bacon, Oct. 23-25 and etchings and color prints from the collection of Mr. Walter Kimball and from other sources, Oct. 28.

The Bacon sale will include Old Italian furniture, screens, chests, hall seats, marbles, bronzes, mirrors, armor, brasses, engravings, old and modern paintings and other high class objects. With it will be sold a collection of Etruscan, Greek and Roman antiquities, the property of Ernest Chenel, formerly of Paris.

The second sale will comprise etchings by Fonce, Jacquet, Waltner, Haig, Van Muyden and Helleu; color prints by Stevenson, Etienne, Chant and Stamp and modern oils and watercolors from the collections of Mr. Walter Kimball of Hood River, Ore., and from other sources. The sale should prove interesting to collectors and dealers as Mr. Kimball's knowledge and judgment are well known. He was in the art business for many years in Boston.

Beckerath Majolica Sale.

The interesting catalog of the majolicas from the collection of Adolf von Beckerath to be sold at the Rudolph Lepke auction rooms, Berlin, Nov. 4-5 next, can now be seen and studied at the ART NEWS office. In his preface to the catalog, Dr. von Falke (of the Kunst Gewerbe Museum, Berlin) calls attention to the fact that this independent collector went his own way from the first, and, at a time when the greater number of private collectors and museums were paying attention only to the ripe product of the Renaissance, brought together examples of the early period. While the Spitzer collection, which served as a model for the taste of the time, counted among its choice majolicas not a single piece of Tuscan Quattrocento ware, there were already in the von Beckerath collection rows of such pieces.

Schweitzer Art Library.

The art library of the late Mr. E. Schweitzer, will be sold by auction through Joseph Baer & Co. of Frankfurt, A. M., Nov. 20-24 next. This is the most important fine arts library, sold for the last twenty years, and it will be long before a similar library of fine art books may come again on the market. Approximate valuations on the books offered, will be furnished if desired by the ART NEWS, at whose office the catalog can be studied, and orders will be executed by mail or cable.

CLEVELAND.

An art loan exhibition will take place Nov. 18—Dec. 17 at the Kinney and Levan Company's new building on Euclid Avenue, the company having donated several rooms in the building for that period. Mr. Worcester R. Warner is chairman and F. F. Prentiss, vice-chairman of the organization in charge of the project. Other members of the committee are Messrs. Charles F. Brush, E. S. Burke, Jr., H. P. Eells, H. H. Johnson and Ralph Kent.

For directors the committee has selected Mr. F. Allen Whiting, director of the Cleveland Museum of Art and Mr. W. H. Kent, of the Metropolitan Museum, and to these men will be left the selection of pictures and their final arrangement. The manager of the project is Mr. William Ganson Rose, who managed the Cleveland Industrial exposition, the Detroit and the Newark, N. J., Industrial Expositions and other civic enterprises. Mr. Whiting and Mr. Kent will inspect numerous paintings in Cleveland homes for the purpose of selecting those desirable for the exposition.

The purpose of the exhibition is to stimulate greater interest in art in this city and to further its art institutions. It has been nearly a score of years since Cleveland has had an art exhibition of any importance.

MUSEUM'S ENG. EMBROIDERIES.

The exhibition of English embroideries now shown in the English room at the Metropolitan Museum, and which has been made up from loans of representative examples of needlework of a period extending from the XV to the XVIII centuries, augmented by the various acquisitions made by the Museum, during the past few years, is of unusual interest and importance.

While the collection is not large, it includes rare pieces of embroidery, both secular and ecclesiastical illustrative of the peculiar technique of the early men as well as women workers after the XIII century, who found in this work a means of livelihood.

The wholesale destruction of ecclesiastical vestments, at the time of the Reformation and the mutilation of those spared, left few examples to posterity, a fact which adds greatly to the value of the remarkable pieces now exhibited.

Orphreys of the XV century and other church vestments are shown in great variety, together with several remarkable examples of Stuart embroidery (Stump work), biblical mythological and royal. Two exceptionally rare pieces of "petit point" are shown, one loaned by Mrs. James W. Alexander having 2,021 stitches to the square inch. A number of pieces of Crewel work are included, as well as many unique compositions illustrative of the varied types of embroidery of these early times.

HERTER'S RECENT MURALS.

The mural decorations painted by Albert Herter and recently shown in the Fine Arts Galleries, and which were characteristically brilliant and colorful in treatment, had as their subjects, "The Civilization of Europe," "Africa," "The Orient," "Mexico," and "The Indians of the West," a group of large murals for the St. Francis Hotel, San Francisco, an extensive peacock frieze, another frieze equally decorative and two over-door floral panels.

BÖHLER & STEINMEYER

HIGH CLASS OLD PAINTINGS—WORKS OF ART

34 WEST 54TH STREET

NEW YORK

JULIUS BÖHLER
Brienerstrasse 12
MunichSTEINMEYER & FILS
Paris: 3 Place du Theatre Français
Cologne: 3 DomklosterThe
Ehrich Galleries"Old Masters"
OF ALL SCHOOLS

We Beg to Announce Our Removal

To Our New Building

707 FIFTH AVENUE

At Fifty-fifth Street, New York

Special attention given to Expertising, Restoring
and Framing Fine Paintings, also the
Re-hanging of Collections.

H. O. WATSON & CO.

601 Fifth Avenue
NEW YORKWorks of Art
Marbles
Period FurnitureTHE
Folsom Galleries396 Fifth Avenue (bet. 36 & 37 Sts.)
NEW YORKSelected American Paintings
Rare Persian Faience

N. E. MONTROSS

Works of Art

MONTROSS GALLERY

550 FIFTH AVE. NEW YORK

HAMBURGER FRERES

Antique Works of Art, Curiosities,
Tapestries, China, Decorative
Furniture

PARIS

362 Rue St. Honore

CHARLES
BRUNNER11 rue Royale
PARISHigh Class Pictures
by the Old Masters

E. M. HODGKINS

*Works of Art
Drawings
and
Pictures*

630 Fifth Avenue

LONDON PARIS
158b New Bond St. 18 Rue de la
Ville l'Évêque

R. C. & N. M. VOSE

ESTABLISHED IN 1841

HIGH CLASS PAINTINGS

EARLY ENGLISH
BARBIZON
AMERICAN
MODERN DUTCH

BOSTON

398 BOYLSTON STREET

**Scott & Fowles
Company**

Dealers in Superior

PAINTINGS

OF THE

Old and Modern Schools

590 Fifth Avenue

Between 47th and 48th Streets

NEW YORK

M. Knoedler & Co.

invite attention to their carefully
selected collection of

PAINTINGS

AND

Water Colors

of various schools

OLD ENGLISH MEZZOTINTS

AND

COLORED SPORTING PRINTS

556-558 Fifth Avenue,
Bet. 45th & 46th Sts.

London, 15 Old Bond St.
Paris, 17 Place Vendôme.

**THE RALSTON
GALLERIES**

**HIGH CLASS PAINTINGS
OF THE EARLY ENGLISH
& BARBIZON SCHOOLS**

567 FIFTH AVENUE

J. & S. GOLDSCHMIDT

Purveyors to the
Principal European Courts

Old Objects of Art

New York: 580 Fifth Avenue
Paris: 33 Avenue de l'Opéra
London: 20 Woodstock Street
New Bond Street
Frankfurt a/M.: Kaiserstrasse 15

Galerie Kleinberger

9 Rue de l'Echelle

PARIS

709 Fifth Ave., New York



Ancient Pictures

Specialty Dutch,

Flemish Schools

Henry Reinhardt

**Old and Modern
Paintings**



New York: 565 Fifth Avenue
Chicago: 536 S. Michigan Avenue
Paris: 12 Place Vendôme

Galerie Heinemann

MUNICH



**HIGH Class Paintings
of the German, Old
English and Barb-
izon Schools.**



**The G. von MALLMANN
GALLERIES
BERLIN
ANHALTSTRASSE, 5
High-class Old Paintings and
drawings.**

**E. Gimpel &
Wildenstein**

**HIGH CLASS
OLD PAINTINGS**

OLD DRAWINGS

AND

WORKS OF ART

PARIS NEW YORK
57 Rue La Boétie 636 Fifth Ave.

Arthur Tooth & Sons

Established 1842

High Class Paintings

London: 155 New Bond Street

Paris: 41 Boulevard des Capucines

Cottier

**3 EAST 40th STREET
NEW YORK**

CHARLES

718 FIFTH AVENUE
NEW YORK

**EXHIBITION of fine old Elizabethan
Jacobean, Queen Anne, Georgian
and Adams Rooms.**

*Tapestries, Early English Furniture,
Georgian and Adams Marble Mantelpieces
and Rare Chinese and European Porcelains.*

FRANK T. SABIN

PICTURES, ENGRAVINGS,
DRAWINGS, MINIATURES,

RARE BOOKS, AUTOGRAPHS, ETC.

172 New Bond St., London, W.

MAX ROTHSCHILD

Old Masters

THE SACKVILLE GALLERY

28 Sackville Street

LONDON, W.

**BLAKESLEE
GALLERY**

665 Fifth Avenue

**Early English, Spanish
and Dutch Paintings**

ALSO

**PRIMITIVES
of the Italian School**

**The Kraemer
Galleries**

French Paintings

**Objets D'Art and Furniture
of the Eighteenth Century**

PARIS

96 Boulevard Haussmann

**JACQUES
SELIGMANN**

57 Rue St. Dominique
(Ancien Palais Sagan)

PARIS

**12 Old Burlington Street
LONDON, W.**

**Jacques Seligmann & Co.
INC.**

**705 Fifth Avenue
NEW YORK**

**LEWIS AND
SIMMONS**

**Rare Objects of Art
and Old Masters**

**581 Fifth Avenue
NEW YORK**

LONDON
180 New Bond St.

PARIS
16 Rue de la Paix
22 Place Vendôme

Victor G. Fischer

**Old Masters
Exclusively**

467 Fifth Ave., New York

Opposite Public Library